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secular, a pervading brightness and vivacity of style, with a general tendency to the use of florid passages, stand in strong, but not always disagreeable, contrast to the usual serious and earnest tone of the organ music of Germany. Some of the preludes and offertories in both the collections now before us will be found to offer a pleasing variety after the more solid and learned productions of the great German school; in comparison with which, these French pieces are as vivacious as the Carillons of the Flemish churches contrasted with the solemn peal of an English belfry. They are all well written for the display of the instrument; and are edited and adapted for English organs by Mr. Best.

1. *The Fountain.* Song. Poetry by J. R. Lowell.
2. *A Lily thou wast.* Song. Poetry by J. R. Lowell.
3. *A Farewell.* Song. Poetry by Adelaide A. Procter.
4. *An Old Song.* From the German of J. G. Jacobi; translated by A. Baskerville.
5. *Give.* Song. Poetry by Adelaide A. Procter.
6. *The Lord is my Shepherd.* 23rd Psalm, for voice; with Pianoforte or Organ accompaniment.

All composed by Edward Hecht.

THE true feeling of the German "Lied" breathes throughout these compositions, which are evidently the work of an artist who, although a foreigner by birth, has so thoroughly mastered the English language as to enable him to catch the real spirit of the poetry he has undertaken to compose. The tendency of the German songs to degenerate into pianoforte studies, with an accompaniment for the voice, ought to be carefully watched by those composers who should lead, rather than follow, the fashion; and it is because we see a clear vocal melody running through the songs before us that we are inclined to believe in Mr. Hecht as a composer of the true school. From the six songs we are disposed to select No. 5, *Give*, as one of the most fluent and melodious of the set. The voice part is pleasing and thoroughly in accordance with the words; and the accompaniment is written with a practised hand throughout. The modulation into the original key, after the pedal on A, at page 5, is exceedingly good; and with a really competent singer—who could take all the high notes, as originally written, we believe that the song would be very effective. No. 1, *The Fountain*, although gracefully written, is scarcely so much to our mind; but No. 2, *A Lily thou wast*, and No. 3, *A Farewell*, are both truly excellent specimens of those vocal works in which instruments and voice are so intimately combined as to demand an equal amount of poetical feeling from both performer and vocalist. No. 4, *An Old Song*, is with us an especial favourite, the alternation between major and minor having an excellent effect, and the obstinate syncopated accompaniment at the commencement giving a character to the crotchets in the melody, without unduly interfering with the expression of the words. No. 6, *The Lord is my Shepherd*, convinces us that the composer is more successful in the secular, than the sacred, style. The music is well written, but seems rather to have been sought after, than to have come of its own accord. As a song writer in the pure German school, we shall be glad again to meet with Mr. Hecht, for in his compositions we recognise a feeling for melody, and a style free from affectation or mannerism.

1. *The Rose and the Nightingale.* Canonette. The words taken from Bailey's "Festus."
2. *The Wrecked Hope.* Song. Words by W. C. Bennett. Both composed by JOSEPH BARNBY.

THE first of these songs we can conscientiously recommend to any good tenor singer in search of novelty. There is a tender and deeply poetical feeling pervading the composition in perfect consonance with the words; which, like Shelley's impassioned love-songs, are lifted far above the ordinary effusions of mere verse-makers. An unexpected D natural, in the sixth bar, is extremely beautiful; and the enharmonic change from A flat to G sharp, where the melody is slightly accelerated, shows that the musician and poet are in perfect sympathy with each other.

As we have already indicated, the song requires mind, as well as voice; and we can imagine that Mr. W. H. Cummings, by whom we find it has already been sung, would thoroughly appreciate, and give true effect to, the composer's intention. No. 2, *The Wrecked Hope*, is written for a contralto; and although scarcely equal to the first, is expressive, and harmonized with skill and judgment. The melody lies excellently within the range of the register of a good contralto.

1. *Spring Melody.* For the Pianoforte.
2. *Mazurka.* ditto.
3. *March.* ditto.

All composed by AGNES ZIMMERMANN.

THESE pieces, by one of our most accomplished resident pianists, are welcome in the days when "arrangements" are so forced on our attention by automaton pianoforte players that original music in a drawing-room seems almost to need an apology for its appearance. Of the three pieces before us we prefer the mazurka, which is a freely written dance tune, of which Chopin has left us so many admirable specimens that the best of those who would follow in his footsteps, find it exceedingly difficult to be original. Miss Zimmermann's mazurka, changing from minor to major, and back again, is written with the freedom to be expected from a skilled player; and will be found exceedingly effective by a performer who has the spirit of the mazurka at the fingers' ends. No. 1, *Spring Melody*, is a song, somewhat in the style of Mendelssohn's "Lieder ohne worte," gracefully harmonised, and lying well under the hand; and No. 3, is a March in D minor, the first theme of which has a boldness and decision contrasting well with the second subject in A major. We trust that we may have an opportunity of hearing these pieces played, during the coming season, by the composer herself.

*Minuetto* For the Pianoforte. Composed, and dedicated to William Sterndale Bennett, Mus. Doc., by J. BAPTISTE CALKIN.

HERE is an excellently-written minuet, by an accomplished performer and writer for his instrument, which may be safely recommended to those who wish to show something more than command over their fingers. The modulations are ably conducted, and the character of the movement well preserved throughout.

#### TOLHURST.

*Ruth.* The words chiefly selected from the Holy Scripture; the music composed by GEORGE TOLHURST.

IT is always, with us, a matter of regret that untried composers should submit their works to critical judgment after, instead of before, publication. Were the latter method more generally pursued, an adverse opinion upon the merits of a composition from the lips of a known friend might save years of anxiety and disappointment; but the work once published, and formally sent for review, what verdict detrimental to the hopes of the expectant composer—however tenderly worded, however kindly meant—will ever be accepted as the genuine opinion of an unprejudiced judge? Many a young and deserving musician, who might as a teacher, or perhaps even as a performer, have held a good position in the profession, has been ruined by the unfortunate delusion that nature has intended him for a composer. This feeling having once gained possession of him, there is little hope of his stopping short of an Oratorio. The scriptures are ransacked for "words;" songs, duets, and choruses cut to the pattern of the great standard works, are thrown together; and out comes a huge book, to haunt its unfortunate author for the rest of his life, and to crush all hope of his steady advancement in the more humble path which he might have pursued both with honour and profit. We know nothing of Mr. Tolhurst, and should have been pleased to know nothing of his oratorio; but a work of such importance imperatively demands attention, especially as we see that before these remarks come before our readers, it will have